

Fall 1998

## WVRHC Newsletter, Fall 1998

West Virginia & Regional History Center

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# West Virginia and Regional History Collection

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## NEWSLETTER

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West Virginia University Libraries

Fall 1998

### DeBUSSEY FAMILY CORRESPONDENCE DOCUMENTS CIVIL WAR EXPERIENCES OF JACKSON COUNTY BROTHERS

The theme of brother pitted against brother in battle during the Civil War is such a striking one that it is quite familiar to anyone with even a casual interest in the history of that gripping conflict. In Virginia, a state which was literally torn in half by the sharply contrasting opinions of friends and neighbors, the incidence of family schism was especially high. In the vast majority of these cases, however, the rifts were not among members of immediate families but between the extended networks of cousins by blood and marriage. Indeed, instances of "brother versus brother" were no doubt far exceeded by those of "brother-in-law versus brother-in-law" or "cousin versus cousin."

In cases where brothers did actually oppose each other in their selection of loyalty, it is likely that the bonds of the immediate family were loose. Perhaps the members were scattered, each holding opinions that reflected the prevailing winds of their locality. Such was in fact the case with the DeBussey brothers of Ravenswood whose story is revealed in a collection of more than 60 Civil War letters which was recently acquired by the Regional History Collection.

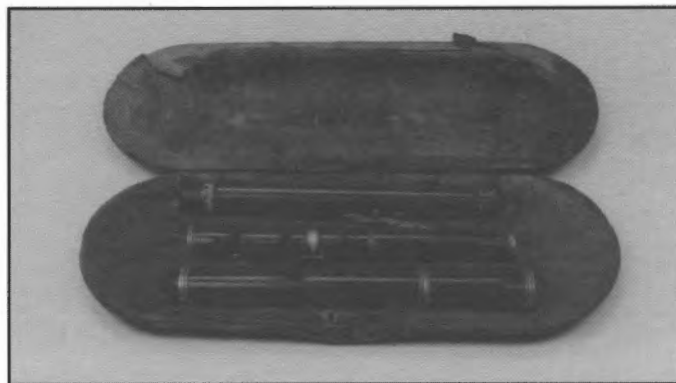
Thomas and Sarah DeBussey emigrated to America from England sometime before 1832. Settling initially in New York, the family moved to Jackson County about 1840. Census records reveal that the DeBusseys were blessed with five sons. Three of the five, Adolphus, George and John, would eventually serve in the Civil War.

It was the youngest brother, John, who was actually the first to enlist. He was living not in Jackson County when the war broke out, but in Missouri. In a letter of June 1861, written from a Confederate training camp at Memphis, he informed his mother that he and his fellow Missourians anticipated "a hard battle for freedom, but we're bound to have it...". "I should like to be with my brothers," he went on to note, "but I can't and never expect to be."

John's two elder brothers, Adolphus and George, like most western Virginians, chose to serve the Union. Adolphus enlisted at Wheeling on July 25, 1861 and was assigned to Company F, 4<sup>th</sup> Virginia (U.S.) Volunteer Infantry. George followed his lead soon afterwards, signing on with the 2nd Virginia (U.S.) Volunteer Cavalry Company A.

The vast majority of the letters in the DeBussey Collection are from Adolphus, who wrote home faithfully throughout his three-year term of service. His first letters describe Company F's activities on the home front securing western Virginia from assorted raiders and civilian secessionists as well as organized forces under Gen. Albert Gallatin Jenkins. Based initially at Point Pleasant, Company F spent much of August and September serving in Wirt and Roane counties.

In a letter of September 7 Adolphus reported news of a seven-day siege, apparently at Spencer, during which the local home guards killed twenty secessionists with only two losses among their own forces. Though the town thereby eluded the clutches of the Confederacy it evidently did not escape its brush with the military entirely unscathed. In a letter written from Spencer 10 days later, Adolphus reported that after several days' occupation the town was "Like all other towns where soldiers stay, the worse for the wear."



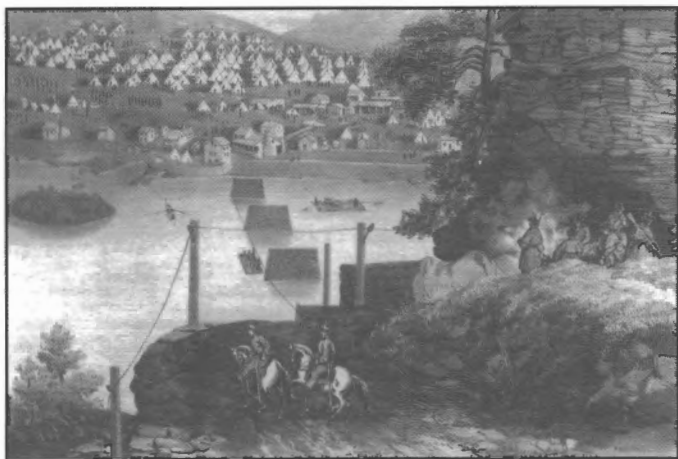
*Adolphus DeBussey purchased this flute and joined the 4<sup>th</sup> Virginia's band in Charleston during the spring of 1862.*

After remaining in Spencer for several weeks Co. F marched to Cabell County in early November in pursuit of General Jenkins, who had captured the town of Guyandotte and taken some 100 Union soldiers captive. The expulsion of the Confederates resulted in the destruction of the town by fire. The sight of helpless civilian victims trying to save their worldly belongings disturbed Adolphus greatly: "Mother, you can form an idea of the sight, the flames streaming from the windows and roofs. The men throwing trunks over the river bank. Women dragging beds and bedding and throwing them over the banks in the greatest confusion. It has turned many a person out of a home."

Company F passed the winter at Ceredo. In the spring of 1862 the company received orders to proceed to Charleston. The next several months were passed pleasantly guarding the city from Gen. Jenkins, who continued to "hover around" waiting to strike at any sign of weakness. Deciding during this period that he had little taste for combat, Adolphus bought and learned to play a flute in order to join the company's band. He quickly came to appreciate his decision when he found that the band enjoyed a variety of special privileges.

In September Company F was ordered on an expedition into Logan County. "It is wild country out here," Adolphus reported. "It is no wonder people are queer for they have never seen anything nor don't know letters. Lots of them don't know what a dime is." Company F remained in southern (West) Virginia for the remainder of the year, protecting the Kanawha Valley and chasing rebel forces from the lower Gauley River and from a variety of other locations between the Kanawha and Little Kanawha valleys.

In January 1863 the 4<sup>th</sup> Virginia embarked by boat for points south to join the massive Union military buildup at Vicksburg, Mississippi. Arriving on the city's outskirts on January 22, the 4<sup>th</sup> Virginia dug in for what would prove to be a siege of nearly half a year. Adolphus's letters of the



*Camp Gauley Bridge, sketched by J. Nep Roesler, a Corporal of the Color Guard of the 47<sup>th</sup> Ohio Infantry, printed by Ehrgott, Forbriger & Co., Cincinnati, 1862.*

next several months tell of camp life, weather, and disease among other topics. In the latter regard he expressed his belief that the sudden change in climate for troops arriving from the north was largely responsible for a smallpox epidemic that raged through camp. "The change goes hard with some of the boys. The new Regiments are suffering greatly from diseases. They are dying off fast."

Other letters relate the details of the prolonged siege and finally the surrender of Vicksburg on July 4, 1863. "You wished to hear of the fall of Vicksburg and I announce the glorious news" he wrote on the day of the surrender. "Yesterday they came out with a flag of truce to see Genl. Grant and today at 10 o'clock they stacked their arms and our men took possession of their works.... They was fairly well starved out ... nothing to eat but some sugar boiled to taffy. They asked for crackers."

Adolphus's letters to home included information on George's whereabouts and condition whenever Adolphus had information to pass along. George evidently wrote home only sparingly. In a letter of July 14 Adolphus noted that "George's letters are like angels visits, few and far between." Adolphus's correspondence contains no reference to brother John whose communications to home ceased after his initial letter.

Joining General Sherman's army, in the months that followed the 4<sup>th</sup> West Virginia fought in Tennessee, wintered in Alabama and embarked upon Sherman's famous march through Georgia during the following spring. The army was on a course for Atlanta when on June 2, the three-year volunteers of the 4<sup>th</sup> West Virginia received orders to report to Wheeling for discharge.

Adolphus left the front for home on June 9, 1864. He was officially discharged at Wheeling on August 26. George evidently reenlisted when his term was up and continued to serve until the war's end. He was on furlough when Lee surrendered to Grant at Appomatox in April 1865.

John DeBussey also survived military service. Ironically, he was "killed for his money" back home in Missouri in January 1865. According to a letter from his wife of less than six months, in the weeks preceding his death "all of John's talk was seeing his folks."

#### **A LETTER FROM THE DEBUSSEY FAMILY PAPERS**

*Camp near Bridgeport, Ala.,  
Dec. 20<sup>th</sup>, 1863*

*Dear Mother and Sisters:*

*It is with pleasure that I resume my pen after so long a time to let you know that I am yet in the land of the living and in good health, as I hope this will find you all. You will, no doubt, be uneasy as it has been so long since I wrote my last letter. I received a letter from you Nov. 26<sup>th</sup>, but as we was after the Rebs I had no opportunity of answering it. We arrived here yesterday and I was glad to*

find two letters here for me which informed me that you was all well. We crossed the river Nov. 18<sup>th</sup> and marched to Chattanooga where we laid one day. The evening of the 23<sup>rd</sup>, we marched to the river where we was to cross the river on pontoons. The 1<sup>st</sup> Brigade commenced crossing at eleven o'clock. They got over the river and captured the Reb pickets. It was so complete a surprise that we all got over and in line before they found out we was crossing. Our division was over by daylight, the morning of the 24<sup>th</sup> and had two lines of breast work thrown up by 10 o'clock. Genl. Sherman was over with 10,000 men and a proportion of artillery, and was in line of battle and was advancing on Bragg's right at the upper point of Missionary Ridge.... We advanced and took possession of the first point with but little skirmishing. It was easier than we expected. The morning of the 25<sup>th</sup>, our lines advanced and the fight became general all along the lines and continued to rage during the day. Genl. Tho[mas] broke their center which forced them to retreat, which they commenced at 10 o'clock at night, leaving their dead on the field. They stripped some of our men that was killed near their works. The morning of the 26<sup>th</sup>, we drew 3 days' rations and crossed the Chicamauga and marched through Chicamauga Station where the Rebs had their commissary stores. They burned a large quantity of the meal and meat that they could not get away with them. We destroyed the Graysville station, and bridge was also destroyed. We got orders the 28<sup>th</sup>, to take up our line of march for Knoxville to relieve Burnside. Our force consisted of the 11<sup>th</sup>, 14<sup>th</sup>, and 15<sup>th</sup> Corps. We got within 18 miles of there. We got word that Longstreet was whipped and was gone to hunt a safer place. We then returned by way of the ironworks, near the North Carolina line. We was within a mile of the line. We marched through some fine country in East Tenn. We had plenty of corn bread and pork. The people are generally loyal in East Tenn. We was out 32 days without a change of clothes so you may guess we was dirty, ragged, and no lack of army bugs in

the bargain. It is said we will stay here until the men get clothes, then we are to go to Bellfonte, Ala., 30 miles from here where we are to stay the rest of the winter. Mother, you need not fear of me going in the veteran service. I think 3 years will do me. 60 days would be nice at home but the 3 years is what I look at. I got 2 letters from George. He is not in the veteran service. I am glad you get a good price for produce. We get paid off today. I am out of postage stamps so I have to send this without. Tell Mary she must think hard of me not writing as we have but a poor chance to write. Tell her that it has never been intimated to me of her being a Reb nor I never thought of the like. Give them all my love. I remain as ever your affectionate Son.

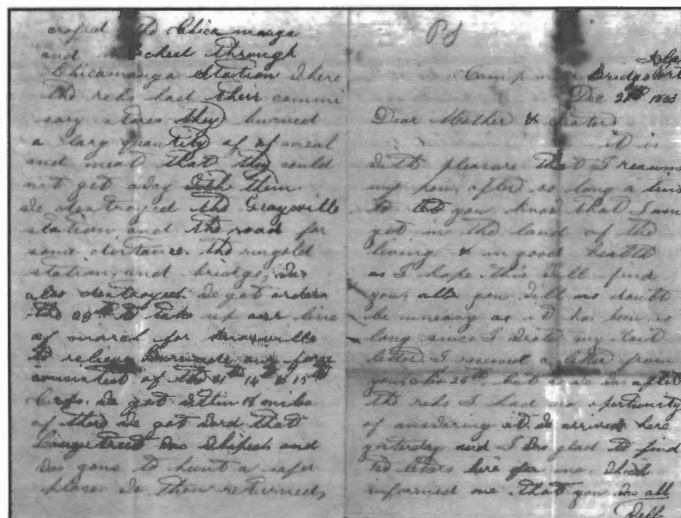
A. DeBussey.

### "ECOTHEATER": A WEST VIRGINIA PLAYWRIGHT'S VISION FOR DRAMATIC ART

Maryat Lee was an idealist, an artist who wished to invoke a personal and communal spiritual experience, no less, by the medium of theater. An iconoclast, she became frustrated and impatient with contemporary theater as she found it, feeling it to be an elitist institution, cut off from the people. In contrast, she felt that ancient Greek and medieval mystery plays demonstrated how theater and religion can be combined into one practice, remaining connected to the people. Inspired by these examples, Lee developed new forms of popular theater, first in the ghettos of New York City and then in the rural hills of southern West Virginia, that captured the attention of the theater world.

The engaging story of Maryat Lee and "Ecotheater" is documented in detail in the Maryat Lee Papers, which were recently donated to the Regional History Collection by the playwright's brother, Robert E. Lee of Black Mountain, North Carolina. Included are journals and correspondence, play scripts, writings, scrapbooks, clippings and photographs as well as sound recordings and videotapes of Ecotheater workshops, rehearsals, and productions.

Mary Attaway Lee was born in 1923 as a sixth-generation Kentuckian. Her father, Dewitt Collins Lee, was a lawyer and businessman, her mother, Grace Dyer, a professional musician. Lee was introduced to theater firsthand by joining in a production of Andre Obey's "Noah" while attending the National Cathedral School in Washington, D.C. Her love of the experience was such that upon graduating from the school in 1940 she enrolled in the theater department at Northwestern University. Her experiences at Northwestern proved to be less satisfactory. According to her memoirs, she found the goals of the program to be too "artificial" and "commercial" for her tastes. For Lee, theater was ideally a vehicle for the individual and community to attain self-knowledge--how could this be possible in commercial theater, where "inauthentic roles



A letter from the DeBussey Papers, December 20, 1863.





*The Soul and Latin Theater performs in East Harlem in 1969.*

and masks were layered one-on-the-other?" Disillusioned with what she perceived as the shallow entertainment-oriented goals of professional theater, she transferred to Wellesley College and graduated with a bachelor's degree in biblical history in 1945.

In the years that followed, Lee was employed at various jobs in New York City, including editing religious films, transcribing oral history tapes for Columbia University, teaching speech, and serving as an assistant to Margaret Mead at the Society for Applied Anthropology. During this period she began taking excursions into Harlem, finding the atmosphere there to be refreshingly Bohemian, as well as reminding her of the black culture she had known in Kentucky. When she was challenged one day to put her philosophies concerning the moralizing power of theater to the test, she decided that the "wild streets" of Harlem would form the perfect venue.

Lee's plan to develop a new form of street theater was both novel and highly improvisational. The primary dialogue would, in fact, be developed through structured improvisations that would eventually be recorded into a script. Casting would as necessary result in the adaptation of the roles in the script to the actors that were available. Actors would be themselves rather than adopt the persona of a fictitious role. The themes of each play would emerge from the community in which a play was being created. And finally, the role of the playwright-producer would be limited to acting as a medium for the will of the community of artists, rather than imposing her own artistic will on the dramatic enterprise. The intent of all of these methods was to bridge the gap between audience and stage so that the community could readily identify with the dramatic message without having to grapple to understand an artificial medium. "In this way," Lee idealistically wrote, "theater offered the chance to step out under the protection of whatever character we played to reveal vital, if hidden, aspects of ourselves. This sharing act of truth would help bridge divisions and create a cleansed and loving community."

When drugs became rampant in Harlem in 1951, the Parish Council decided to produce an outdoor play in

order to communicate the evils of drug addiction to the community. Maryat Lee was asked to produce the play. Ostensibly a straightforward work with a simple message, Lee saw the resulting play, "Dope!", as a rumination on the broader theme of self-alienation in society: an addicted inauthentic self is crucified before the life of the new authentic self can begin. The addiction can take many forms. "It's so easy," she wrote, to "escape from the self, to lose oneself in one's family, or in one's children, public opinion, religion, or political idealism. The point is that inwardly the self, in any one of these cases, is consenting to give up its identity to something outside of itself. In short, the self sells out itself."

"Dope!" premiered on the evening of April 25, 1951, to a crowd of about 2000 standing people. The stage, a crude wooden platform with rudimentary lighting (like a medieval pageant) was engulfed by a pushing audience, so the actors had to elbow their way to the platform as though beating their way through a subway crowd at rush hour. Lee described the spectators as a "blood-thirsty, impulsive, hooting audience, carrying on a parallel commentary on the play with each other, chiming in on lines, shouting questions, answering rhetorical questions, wise-cracking." To her the onlookers represented a vibrant and exciting mixture "of an old Roman audience with something like the milling medieval audience." The event drew coverage from the *World Telegraph*, *Variety* (front page), *Life*, *New York Times*, *World Outlook*, the *New Yorker*, and the *Saturday Evening Post*. Long after the premiere, she reflected that "the whole event, writing, rehearsal, production--was on the order of a conversion for me--one at which I worked very hard laying the groundwork, one which placed my single inexperienced intuition against all advice. It meant going against comfort, safety, reason, against my family's and friends' expectations.... I had touched the skin of a sleeping animal so vast and powerful that I alternately was thrilled and alarmed when its skin rippled under my touch and its eyes cracked open briefly. It held me with its mystery and power."



*An avid amateur painter, Maryat Lee works here on a self-portrait, ca. 1975.*

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EDITOR: John Cuthbert  
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Flush with success, Lee attempted to continue working in street theater, but despite the "Dope" hoopla, found that no one was really interested. She joined the Dramatists' Guild, and was invited to join New Dramatists, a play-writing organization. Through these groups she encountered Broadway and the commercial theater scene of New York, from which she recoiled once again, although she did end up writing several plays for the commercial market. From 1953 to 1955 she traveled widely throughout England and France as a member of the International Theater Institute. She also worked as a stage manager, costume assistant, and assistant designer for various theaters around the city. During this time she continued to work with Margaret Mead and also completed a master's degree at the Union Theological Seminary which enabled her to augment her studies of the connection between drama and religion.

In 1957 Lee married a celebrated Australian furniture designer and artist named David Foulkes Taylor. In the same year, during a visit to her brother in Georgia, she met the author Flannery O'Connor, in whom she found a lifelong friend and correspondent. The tone of Flannery's many surviving letters to Lee is intensely personal, informal, and full of wit and charm. It is clear that their friendship was a bright spot in what otherwise proved to be a difficult period for Lee marked by frustration in her work, bouts of physical illness, and the death of her husband in 1965.

Renewal came during the mid-1960s when Lee found kindred spirits in New York's avant-garde theater movement. After sharpening her skills as a playwright with Joseph Chaiken's Open Theater in 1964-65, her play "The Tightrope Walker" was produced at the Judson Poets' Theater in 1966. Encouraged by Chaiken, Nanine Bilski and others, Lee began teaching courses in "street theater" at the New School for Social Research in New York, finding that as a pioneer in the street theater movement, she had considerable influence as a teacher and inspirational leader.

In 1968 an invitation to produce a play at Benjamin Franklin High School brought her back to the streets of Harlem once again. This time joining a community crusade to promote inter-racial harmony, Lee created an organization called the Soul and Latin Theater or SALT. Her aims with SALT were "to increase communications

between estranged peoples--between parents and children, between individuals, between Puerto Ricans and Blacks--to learn street theater skills, and to provide entertainment for ghetto communities."

Between July 1 and August 28, 1968, SALT gave 35 performances in locations throughout Harlem, the Lower East Side and beyond. The troupe consisted of 10 actors, 5 staff members, and a repertory of two plays developed from improvisations. Though the group never experienced serious violence, tensions generally ran high wherever they performed. Verbal exchanges between the audience and troupe were often highly charged. On one occasion water bombs were hurled at the troupe from tenement windows overhead. In the true spirit of improvised theater, one of the actors ad-libbed: "Hey, it's raining." The crowd roared its approval.

In 1970, burned out by New York City's hectic pace and aggression, Lee made the decision to return to her Appalachian roots. She purchased a modest farmhouse in Summers County, West Virginia, and transformed it into an artist's mountain dwelling. As she slowly recovered from the stress of her New York years she began to immerse herself in her new environment. Enamored with her rural neighbors and their folk traditions, she started to collect oral history for use as raw material for a rural version of urban street theater that she eventually dubbed "Ecotheater."

Lee explained that in Greek, "eco" means home, and "theater" means a place for seeing. "Ecotheater" therefore denoted "a place for seeing home." The fundamental idea that she wanted to convey was that any community was capable of producing local theater that was tailored to its own needs and interests, and that the subject matter of the lives of its inhabitants was worthy of being presented and indeed celebrated on stage.

Ecotheater made its debut in the summer of 1975 with the play "John Henry." Presented in fields, meadows, and town parks, framed by homemade banners hung from poles, the actors generally performed on bare ground. Sometimes



*The Ecotheater troupe, pictured here circa 1978, represented a broad cross section of southern West Virginia society.*

there were primitive flats to form a scene, but no lighting or sound was employed. The actors wore jeans and everyday country dress. Despite a lack of frills, the performances did not fail to draw a crowd. Though audiences often proved to be rude, noisy, and inattentive, they came nevertheless, as Lee believed, because they were starved for the kind of experience that only theater can provide. Lee herself "wrote" all the plays, never violating her principle that all Ecotheater material must be derived from the world of its native audience.

Ecotheater continued to flourish in the years that followed. During the 1978 season, Lee acquired a farm wagon which could be converted into a stage in 20 minutes. With the assistance of an aging van and financial support from the National Endowment for the Arts, the Ecotheater wagon brought grassroots drama to town squares, parking lots, and restaurant lawns throughout southern West Virginia.

In 1984, then in her sixties, Lee relocated in Lewisburg and embarked upon a mission to pass on the principles of Ecotheater to others. She authored a series of "how to" manuals explaining its philosophy and methodology and began conducting workshops in Ecotheater production both locally and in locations as far away as Hindman, Kentucky. Her efforts resulted in the establishment of Ecotheater programs in a variety of locations, some of which survive to this day.

When death came on September 18, 1989, Lee had the satisfaction of knowing that Ecotheater would survive the loss of its creator. In fact, in his forthcoming book, *Ecotheater: A Theater for the Twenty-First Century*, Dr. William French of WVU's Department of English advocates the significance of Ecotheater "as a means for Americans entering the Twenty-First Century to understand themselves a little better and to gain some idea of who they may become." Dr. French goes on to note that for this very reason Ecotheater "seed groups" have begun to spring up across the country. It is just possible that the future of Ecotheater may surpass even Maryat Lee's dreams.



*The Civilian Conservation Corps at work at Coopers Rock, ca. 1936.*

*Editor's Note: Dr. French's book **Ecotheater: A Theater for the Twenty-First Century** is forthcoming from the WVU Press. We wish to extend our thanks to Dr. French for making his manuscript available and for his instrumental role in obtaining the Maryat Lee Papers for the Regional History Collection. Thanks also to Michael Ridderbusch for providing the initial draft of this article.*

#### SELECTED RECENT ACCESSIONS:

**Aull, William J. Archives, 1943-1967. 1.75 ft. Gift, 1998. A&M 3287.**

Papers of William J. Aull, engineer and art designer of the Beaumont Glass Co., of Morgantown. Included are glass sketch designs, style catalogs, personal photos, photo catalogs and personal correspondence.

**Ashcraft, John Marion. Archives, 1997. 0.1 ft. Gift, 1998. A&M 3301.**

Family history of the Ashcrafts traced from the first American member, John Ashcraft, an English immigrant who settled in the late 17<sup>th</sup> century New England, to the present. By the American Revolution there were family members settled in what is now north central West Virginia. Mention is made of family members serving in the Revolutionary War, Civil War, World War I and World War II. Most prominent of these is John Ashcraft, who served in the Revolutionary War and Francis W. Ashcraft, who served in the 31<sup>st</sup> Virginia Infantry during the Civil War.

**Civilian Conservation Corps. Photographs, ca. 1940s. 0.2 ft. Loan, 1998. A&M 3283.**

Black and white photos of C.C.C. Company 3527. Included are photos of Coopers Rock, Chestnut Ridge, Kingwood's Camp Preston, and Morgantown's Camp Rhododendron.

**Davis, S.W. Archives, 1850s-1860s. 0.1 ft. Loan, 1998. A&M 3290.**

Sermon notes, financial accounts, church membership lists, lists of marriages and baptisms performed, and a diary of a Weston, Lewis County Methodist minister, S.W. Davis.

**DeBussey Family. Archives and Artifacts, 1861-1913. 0.4 ft. Acquired, 1998. A&M 3296.**

Civil War correspondence of the DeBussey Family of Ravenswood, Jackson County. Included is correspondence of three brothers who served in the Civil War. There is a single letter each from John DeBussey and George DeBussey. John DeBussey served in the Confederate Army, while George DeBussey served in the 2<sup>nd</sup> WV Cavalry. Most of the letters are from Adolphus DeBussey who served in the 4<sup>th</sup> WV Infantry as a musician. In his letters Adolphus documents the service of his regiment in the Kanawha Valley early in the war and in the Western Theater during the battles



of Vicksburg, Mississippi, and Chattanooga, Tennessee. There is much mention of fighting and prolonged encampments in Alabama, Arkansas, Georgia, Mississippi, Tennessee, and West Virginia. Included are details of an 1861 Confederate raid on Burning Springs, an 1861 skirmish at Gauley Bridge, and the 1861 battle of Guyandotte. Also included in the collection is Corporal Adolphus DeBussey's flute in its case.

**Fleming, Helen H. Archives, 1784-1894. 0.1 ft. Gift, 1998. A&M 3303.**

Land indentures, deeds, and surveys of a Monongalia County site on Scott's Run originally granted to David Watkins in a certificate signed by then Governor of Virginia, Patrick Henry. There are other documents showing the eventual transfer of this property from Watkins to members of the Fleming family.

**Hill, Douglas O. Photographs, 1925, 1950s. 0.1 ft. Gift, 1998. A&M 3286.**

Photographs of fifteen buildings and scenes in Elkins. Four of the photographs are of the interior of Neale's Drugstore, located in Elkins. Three of the photographs are of road improvements and one is of a log loader. Other photos are of schools, banks, and homes of prominent people such as Judge W.E. Baker.

**Hopemont Tuberculosis Sanitarium. Photographs, ca. 1920s. 0.1 ft. Purchase, 1998. A&M 3307.**

One (11.5" x 12") ledger of photographs, documenting the Sanitarium, located in Hopemont, Preston County. Included are more than 130 photographs documenting the facilities, services, staff, patients, and local scenery.

**Hunter, Thomas Marshall. Archives and photographs, ca. 1930-1990s. 3.75 ft. Gift, 1998. A&M 3297.**

Papers and genealogical materials, photos, clippings, periodicals, pamphlets and memorabilia of Thomas Marshall Hunter, member of a noted Morgan County family. Hunter began his career as a Berkeley Springs



*The Christmas season at Neale's Drug Store, Elkins, ca. 1950.*

legal clerk during the Great Depression. He joined and served briefly in the U.S. Army, and he was stationed in the Panama Canal Zone. He left the Army to pursue a college education in history. During World War II he served on the staff of the Transportation Corps of the 4<sup>th</sup> Armored Division, and he comments on the Battle of the Bulge, the liberation of a German concentration camp, Gen. George Patton, and the occupation of Germany. He resumed his college studies after the war, and he later became Associate Professor of History at Pennsylvania State University. Because of his professional background in early American history, the collection contains many items about the history of Berkeley Springs and Morgan County, particularly about David Hunter Strother. There is also a genealogy and family history, including genealogical newsletters of the Hunter family, descendants of John Hunter (1762-1845) a Scots-Irish immigrant and Morgan County resident who is the earliest American member of the family.



*Basking in sunshine at Hopemont Tuberculosis Sanitarium, ca. 1925.*



*Hopemont Tuberculosis Sanitarium baseball team, ca. 1925.*



**Lee, Maryat. Archives, ca. 1940-1990s. 50 ft. Gift, 1998. A&M 3300 addendum.**

Papers and memorabilia of playwright Maryat Lee. A native of Kentucky, Lee was one of the innovators of street theater in New York City during the 1950s and 1960s. Moving to Summers County in 1970 she developed a rural version of street theater which she called "Ecotheater." Included are journals, correspondence, writings, publications, photographs, videotape, sound recordings and paintings.

**McQuade, Joseph. Archives and Pamphlets, ca.1840-1950s. 1.25 ft. Gift, 1998. A&M 3222.**

Papers, news clippings, pamphlets, and certificates of a coal miner, and later a coal operator, Joseph L. McQuade of Oak Hill. Included are articles authored by McQuade, Babcock Coal Company, employee account records, Appalachian Resources Company annual reports, and a history of the New River Coal Company. There are many publications and much correspondence about the future of coal use, coal production, and safety and labor issues.

**Parkersburg Typographical Union #357. Archives, 1917-68. 1.1 ft. Gift, 1998. A&M 3073 Addendum.**

Minute books, contracts, agreements and records of the secretary-treasurer of the Parkersburg Typographical Union #357.

**Worthington Baptist Church. Archives, 1840s-1990s. 0.8 ft. Loan, 1997. A&M 3278.**

Records of the Worthington Baptist Church including financial records, meeting minutes, annual reports, and membership lists. Included is a history of the Marion County church, which is an affiliate of the American Baptist Convention denomination.

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*"Ecotheater" creator,  
Maryat Lee, ca. 1938.*